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## Cat and the hat pdf

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Dr. Seuss' children's book This article is about the book written by Dr. Seuss. For other uses, see the cat in the hat (disambiguation). The cat in the book hat CoverAuthordr. of SeussCountryUnited StatesLangEnglishGenRechildren LiteraturePublisherandom Home, Houghton MifflinPublication DateMarch 12, 1957pages61isbn978-0-7172-6059-1C1c304833PrecededÄ, ByIf I performed the circus, followedÄ, byhow the grinch! The cat and the crazy hat returns (wise texture) Ä, the cat in the hat is a 1957 book for children written and illustrated by the American author Theodor Geisel, using the pseudonym of Dr. Seuss. The story is focused on an anthropomorphous high cat wearing a red and white striped hat and a red bow tie. The shows of the cat up to the house of Sally and brother of her a rainy day when her mother is absent. Despite the repeated objections of children's fish, the cat shows to children a couple of the tricks of him in an attempt to make them entertain. In the process, he and his companions, which one is twice, scrap the house. Like children and fish become more alarmed, the cat produces a car that he uses for everything cleaned and disappears just before the mother's mother returns home. Geisel created the book in response to a debate in the United States about literacy in the early childhood and ineffectiveness of traditional primers, such as those with Dick and Jane. Geisel was asked to write a more funny trigger by William Spaulding, which he had known during the Second World War and that he was then director of the Training Division in Houghton Mifflin. However, since Geisel was already under contract with the Random House, the two publishers have decided to agree: Houghton Mifflin published the Edition of Training, which was sold to schools, and Random House published the Trade Edition, which was sold in the libraries. Geisel gave several accounts of how the cat has created in the hat, but in the version he said most of the time, he was so frustrated with the list of words from which he could choose the words to write his story that decided to scroll The list and create a history based on the first two words in the rhyme that has found. The words he found were cat and the hat. The book was accepted with immediate success of criticism and public. The auditors praised as an interesting alternative to traditional primer. Three years after his debut, the book had already sold over a million copies, and in 2001. Publishers Weekly listed the book to number nine in the list of books best selling all the time of children. The success of the book led to the creation of Beginner Books, a publishing house focused on the production of similar books for children who learn to read. In 1983, Geisel said, "It is the book I am more proud because it had something to do with the death of the Primer Dick and Jane." Since its publication, the cat in the hat has become one of the most famous books Dr SeussÄ € s, with the cat himself becoming his creation of the signature. The book was adapted to a special lively 1971 television and a live-action film of 2003, and the cat was included in many Dr. Seuss media. Texture The story starts like a nameless boy who is the book narrator sits alone with Sally's sister in their home in a cold and rainy day, looking me downstream out of the window. Then they hear a strong bump that rapidly followed by the arrival of the cat in the hat, an anthropomorphic cat high in a red and white striped cylinder hat and a red bow tie, which aims to entertain children with some tricks that he He knows. Company fish Children refuses, insisting that the cat should leave. The cat then responds to balancing the fish on the tip of his umbrella. The game quickly becomes more and more As the cat balances on a ball and tries to balance many household items on its limbs until it falls on the head, dropping everything he was in his hand. The fish warns him again, but the cat in the hat just proposes another game. The cat brings in a large red box from the outside, from which he releases two two Characters, or "things" while referring to them, with blue hair and red clothes called the thing and the thing two. Things cause more problems, like flying kites at home, lowering photos from the wall and picking up the new polka dot of children. All this ends when the fish stains children's mother out of the window. In response, the boy captures things in a network and the apparently shameful cat, stores them in the big red box. He takes him out of the front door like fish and children investigate the casino he did. But the cat returns soon, riding a car that collects everything and cleans the house, delighting fish and children. The cat leaves just before the mother arrives, and fish and children have returned where they started at the beginning of history. While she gets into tracks, her mother asks her children what she was out, but the kids are hesitant and don't respond. The story ends with the question, "What would you do if your mother asked you?" Background An article by Giovanni Sequoy regarding literacy in the early childhood provided inspiration for the cat in the hat. Theodor Geisel, writing like Dr. Seuss, created the cat in the hat partly in response to May 24, 1954, John Hersy's Life Magazine magazine titled "Why do the students unbound the first R? A local committee shows light on a citizen Problem: Reading ". [1] [2] In the article, it was critical in school primers like those with Dick and Jane: in class, boys and girls are compared to books that have insipid illustrations depicting slick-up lives of other children. ... all have anorrmally courteous, unnaturally clean boys and girls .... in bookstores anyone can buy brighter and more bright books with strange and wonderful animals and children who naturally behave, ie, sometimes behaving badly ... given Incentive from school advice, publishers could also do with primers. [3] After specifying many problems that contribute to the dilemma linked to student reading levels, Hersey asked for the end of the article: because they should [school primers] do not have images that expand rather than shrinking the associative wealth that Children give the words that illustrate ... Drawings like those of wonderfully imaginative genes between illustrators of children, Tenniel, Howard Pyle, "Dr. Seuss", Walt Disney? [4] This article attracted William Spaulding's attention, who had met Geisel during the war and then was the director of the Educational Division of Houghton Mifflin. [5] Spaulding also read the most sold book from 1955 because Johnny can't read from Rudolf Flexh. [6] Flesch, like sequay, the primers criticized as boring but also criticized them to teach reading through the recognition of words rather than phelias. [7] In 1955, Spaulding invited Geisel to dinner in Boston where he proposed that Geisel creates a book "for six and seven years who had already mastered the basic reading mechanics". [5] As reported, "Write me a story that the first elementary ones cannot put down!" [5] In the back of why Johnny can't read, Flexh had included 72 lists of words that young children should be able to read, and spaulding provided Geisel with a similar list. [7] Geisel later told the biographers Judith and Neil Morgan who spaulding had given him a list of 343 words that he every six years he should know and insist that the book vocabulary is limited to 225 words. [5] However, according to Philip in, Geisel provided variable numbers in interviews from 1964 to 1969. [8] He stated variously that he could use between 200 and 250 words from a list between 300 and 400. The finished book contains 236 different words. [8] Creation He gave various reports of how he conceived cat in the hat. According to the Geisel story told more often, he was so frustrated by the word list that William Spaulding had given him that he finally decided to scan the list and create a story from the first two words he found found rhymed. The words he found were cat and hat. [8] near the end of her life, Geisel told her Biographers of her, Judith and Neil Morgan, who conceived the beginnings of history while he was with spaulding, in an elevator in the offices of the Houghton Mifflin in Boston . [9] It was an old lift shivering and was operated by a "little chooped woman wearing a meter leather glove and a secret smile". [9] Anita Silvey, telling a similar story, described the woman as "a very elegant African American woman, very petite named Annie Williams". [10] Geisel told Silvey that she, when she sketched the cat in the hat, she thought to Williams and gave white gloves of the Williams character and "Sly, even smile Foxy". [10] According to Geisel, one of the stories that she launched before the cat in the hat involved Everest balance assembly. Geisel gave two conflicting reports, partly fictitious of the creation of the book in two articles, "as a hem obtained his book" in the New York Times book review and "my annoyance with the first language" in the Chicago Tribune, both Published November 17, 1957. [8] In "My Fastle with the first degree language", he wrote about his proposal to a "Distinguished Schoolboard Publisher" to write a book for young children on "climbing the peaks of Everest at 60 degrees below ". [11] [11]. The publisher was intrigued but informed him that, due to the list of words, "it is not possible to use the word resizing. You cannot use word peaks. You cannot use Everest. You can't use 60. You can use 60. use 1 degrees, you can not ... [11] Geisel gave an account similar to Robert Cahn to an article in the July 6, 1957, edition of the Saturday night. [8] In "My Fastle With The First Language", you also told a story of on the list. Then he then had a similar charm with the letter "Z", which also does not appear in any word on the list. When he finally finished the book and showed him to his nephew, Norval had been graduated from the first degree and was learning the calculation. Philip in the Notes, in his dissection of the article, which Norval was the invention of Geisel. Grandson Geisel, Peggy Owens, had a son, but it was only a year when the article was published. [13] In "How to hem he got the book at him", he described Hem, an imaginary child, young archetype that has been turned off from reading the poor selection of easy reading material. [14] To save edge frustration, Geisel has decided to write a book for children as a hem but he found the task "not unlike ... to be lost with a witch in a tunnel of love". [14] He tried to write a story called "The Queen Zebra" but he discovered that both words didn't appear in the list. In fact, as Geisel wrote in "My Hassle with the language of first grade", the letters "Q" and "Z" are not appeared at all on the list. He then tried to write a story on a bird, without using the word bird as it does not appear on the list. She decided to call him a "wing thing" instead, but he struggled as he found that he "he couldn't have legs or a beak or a tail, nor a left foot or a right foot". [15] On his approach to the cat writing in the hat he wrote, "the method I used is the same method you use when you sit down to make Apple Shooderle [SIC] without scribbles." [15] Geisel said variously that the book used between nine and 18 months to create. [16] Donald Pease notes that he worked over by Alone, unlike previous books, which had been more collaborative efforts between Geisel and his wife, Helen. [17] This has marked a general trend in his work and in his life. As Robert L. Bernstein said later than that period, "I saw more, plus he liked to be in that room and creating everything alone". [18] Pacio points a a Recovery from GuillainÄ € Ä - "BarrÄ € Ä © syndrome, which was diagnosed in 1954, as a marker for this change. [18] History of publication Bennett Cerf, the head of the casual house, negotiated a deal that allowed Both Casual House and Houghton Mifflin to publish cat versions in the hat. Geisel agreed to write the cat in the hat upon request by William Spaulding of Houghton Mifflin; however, since Geisel was under contract with casual house, the head of the casual house, Bennett Cerf, made an agreement with Houghton Mifflin. The Casual House has maintained the rights to commercial sales, which included copies of the book sold in book stores, while Houghton Mifflin has maintained education rights, which included copies sold at schools. [5] The Houghton Mifflin Edition was published in January or February 1957, and Casual House Edition was published March 1st. The two editions presented several covers But they were otherwise identical. [19] The first edition can be identified by the "200/200" sign in the upper right corner of the flap of dust jacket, which means the selling price of \$ 2.00. The price has been reduced to \$ 1.95 in subsequent editions. [20] According to Judith and Neil Morgan, the book has sold well immediately. The commercial edition initially sold an average of 12,000 copies a month, a figure that has increased rapidly. [21] Department of Bullock warehouse in Los Angeles, California, sold by its first, order of 100 copy of the book in a day and quickly reorganized 250 more. [21] Morgan attribute these sales numbers to "playground playground", stating that children have heard of the book from their friends and stole their parents to buy it for them. [21] However, the school edition of Houghton Mifflin has not sold too. As Geisel noted Jonathan Cot's 1983 profile, "Houghton Mifflin ... he had difficulty selling him to schools, there were many devotees of Dick and Jane, and my book was considered too fresh and irreverent. But Bennett Cerf Randy House had asked for business rights, and he just took off in the libraries. "[22] Geisel told Morgan, "Parents understood better than school the need for this kind of reader ". [21] After three years in print, the cat in the hat had sold almost a million copies. At that point, the book had been translated into French, Chinese, Swedish and Braille". [33] In 2012, the number 36 was classified between the "Top 100 Picture Books" in a survey published by School Journal Library . The third of the five Dr. Seuss books on the list. [34] The first Billy Award readers was awarded in 2004 and 2012. [35] The fiftieth anniversary of the book in 2007 prompted a revaluation of the book by some critics. Yvonne Coppard, reviewing the book, casual house released the noted cat: under the hats of the Seuss and his cats, which includes both the cat in the hat and his sequel, with annotations and An introduction of Philip in. [19] Reception Geisel In 1957, holding a copy of the cat in the hat the book was published with an immediate critical acclaimer. Some reviewers praised the book as an exciting way to learn to read, in particular compared to the primers he provided. Ellen Lewis Buell, in his book review of New York Times, noted the heavy use of the word book of a syllable and lively illustrations. [26] You wrote, "beginners readers and parents who helped them through Dick and Jane's weave heads and other primer characters are due for a happy surprise." [27] Helen Adams Masten on Saturday Review called The Book Geisel's Tour de Force and wrote, "Parents and teachers will bless Mr. Geisel for this fun With its ridiculous and lively drawings, because their children will have the exciting experience of learning that they can read after all. "[28] Goodwin's Polly Goodwin of the Tribune of Chicago Sunday has prepared that the cat in the hat would cause seven and eight Years of "Looking with distinct disgust on the drab adventures of the characters of the standard primer". [29] Both Helen E. Walker Walker Journal Library and Emily Maxwell of the New Yorker felt that the book would appeal to the biggest children and the reference audience of the first and elementary seconds. [30] The auditor for the agreed bookmark, written ", recommended with enthusiasm as an image book and a reader". [31] On the contrary, Heloise P. Mailloux wrote in Book Horn magazine, "This is a good book for corrective purposes, but self-conscious children often refuse the material if it seems thought for smaller children". [32] She felt that the book is limited to the vocabulary held him from reaching "the absurd excellence of the first seuss books". [32] Based on a 2007 online survey, the National Education Association listed the cat in the hat as one of its first 100 books of "children's teachers". [33] In 2012, the number 36 was classified between the "Top 100 Picture Books" in a survey published by School Journal Library . The third of the five Dr. Seuss books on the list. [34] The first Billy Award readers was awarded in 2004 and 2012. [35] The fiftieth anniversary of the book in 2007 prompted a revaluation of the book by some critics. Yvonne Coppard, reviewing the ranking of the fiftieth anniversary in the magazine Carousel, asked if the cat's popularity and his "delicious had behavior" will bear another fifty years. Coppard has written, "the innocent ignorance of past days has left the place to an underscary awareness, almost paranoid for minor protection problems. And here we have the mysterious stranger who enters, not invited, while your mother is out." [36] Philip analysis in positioning the book title in the tradition of artists in American art, including the characters of the title of Meredith Willson's The Music Man and L. Frank Baum's The Wonderful Wizard of Oz. [37] In also argues that Geisel identified with the cat, indicating a geisel self-portrait in which it appears as the cat, which was published next to a profile on him on Saturday night in 6 July 1957. [37]. [37]. [37]. [37]. Michael K. Frith, who worked as a geisel editor, agrees, claiming that "the cat in the hat and the geisel of Ted were inseparable and equal. I think there is no question about it, this is someone who has delighted in the Chaos of life, which delight in the madness aspect of the world around him. "[37] Ruth MacDonald states that the primary goal of the cat in the book is to create fun for children. The cat calls him "funny who is fun", that she macdonald distinguishes from ordinary and serious fun that parents submit their children. [38] In an article entitled "Was the cat in the black hat?", Philip in the draws connections between the cats and the stereotyped depictions of African Americans, including the Mendrello shows, the cartoons from Geisel Minstrel, the cartoons from the beginning of his career and the use of the term "cat" to refer to the jazz musicians [39] [40] according to the in, "also as [geisel] wrote books designed to challenge prejudices, he never poured the Cultural hypotheses with which it grew up, and probably aware of the ways in which his visual imagination replied the racial ideologies that he was knowingly tried to refuse. "[39] Geisel once called the fish in the cat in the hat" My version my version of Cotton Mather ". Geisel Once the fish called "My version of Cotton Mather", the Moritan moralist who recommended the prosecutors during the Salem Witch studies. [41] Betty Mensch and Alan FreeMan support this view, writing it, "Drawing on the old Christian symbolism (the fish was an ancient sign of Christianity) Dr. Seuss portrays the fish as a kind of superego always soft, the embodiment of morality Completely conventional ". [41] Philip Note that other critics have also compared the fish at the Superego. Anna Quindlen called the "pure id" cat and marked children, like mediators between the cat and fish, like ego. [41] Mensch and Freeman, however, claim that the cat shows elements of both id and ego. [41] In his fish analysis, MacDonald states that he represents his mother's voice for children. [42] Her her With the cat, not only on the non-invited presence of the cat, but also their intrinsic predator prey, provides the tension of history. Stresses that in the last page, while children are hesitant to tell their mother of what happened in his absence, the fish gives a wise look at readers to ensure them "that something has gone ahead, but that silence is The best part of value in this case ". [42] Alison Lurie agrees, writing, "There is a strong suggestion that may not tell you". [43] claims that, in the destruction of the cat of the house, "children" and not just those of history, but those of history, but those of history, but those of history who read it - gave A complete danger for their destructive pulses without fault or consequences. "[43] For an article from 1983, Geisel told Jonathan CT, "the cat in the hat is a revolt against the authority, but it is improved by the fact that the cat cleans everything at the end. It is revolutionary as it goes until Kerensky and then stops. It doesn't go up to Lenin. "[44] Donald Pease notes that the cat in the hat shares some structural similarities with other books of Dr. Seuss. Like the previous books, the cat in the hat begins with "the feeling of a child of a child with his worldly circumstances " which is soon improved by the belief. [45] The book begins in a real and realistic world, which crosses the world to make believe with the strong impact that announces the arrival of the cat. [45] However, this is the first Book of Dr. Seuss in which the fantasy characters. If the cat and his companions, are not produced of the imagination of children. [45] It also differs from the previous books in that Sally and his brother actively participate in the fantastic world; they also have An opinion changed in the cat and its world from the end of history. [45] Legacy Ruth MacDonald states: "The cat in the hat is the book that made Dr. Seuss famous. Without the cat, Seuss would remain a minor light in the history of children's literature. "[46] Donald Pease Concurs, writing" the cat in the hat is the classic in the archive of Dr. Seuss' stories for which it serves as an angular stone And a LinchPin. Before writing it Geisel it was better known for the "Quick, Henry, The Fit!" Advertising campaign that for its nine children's books. "[47] The Ä €

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